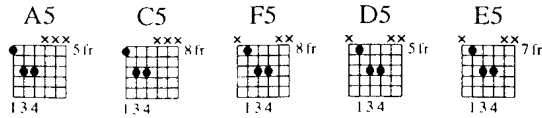


# Reckoning Day

Music by Dave Mustaine and Marty Friedman  
Words by Dave Mustaine and David Ellefson



Tune Down 1/2 Step:

① = Eb ④ = Db

② = Bb ⑤ = Ab

③ = Gb ⑥ = Eb

## Intro

Moderate Rock ♩ = 120

N.C.(E5)

\*Gtrs. 1 & 2

Rhy. Fig. 1

play 4 times  
End Rhy. Fig. 1

\*w/ dist.

## Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times

N.C.(E5)

1. I like the way \_\_\_ that I make \_ you itch, and all the rea - sons I give  
(2.) day. (w/ echo repeats)

Gtr. 3: w/ Fill 2, 2nd time

you to bitch. And how I make you wan-na scream in pain, you feel your life \_ is just a

## Fill 2

Gtr. 3

full

full

(F#5)

los - ing game. I like the way — that you  
2. I like the things — that you

Rhy. Fig. 2  
Gtrs. 1 & 2

End Rhy. Fig. 2

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 times

let me in, the way you look — when the walls — cave in.  
try to fake, and your face, — when I see — you break.

I like the way — that your stom-ach knots, and how you cry for it  
And that you say — you will pray for — me. You re - al - ize you are

(A5)

all to stop. — I like the way — that you  
prey for me. — I like the way — you stay

Rhy. Fig. 3  
Gtrs. 1 & 2

End Rhy. Fig. 3

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

0 0 0 0 5 0 0 0 0 7 0 0 4 0 0 0 0 0 0 0 0

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times

fool your - self, and make be - lieve — there's no - bod - y else.  
on at - tack. No mat - ter what, — I keep com - ing back.

I like the way — that you stand in line, — and beg sal va - tion from the  
And how you try — to hold me down, — but you end up driv en

E5 N.C. Gtr. 3: w/ Fill 1, 1st time E5 N.C. Gtr. 3: w/ Fill 3, 2nd time E5 N.C.

emp - ty skies.  
to the ground. (emp - ty skies)  
(to the ground)

Gtrs. 1 & 2

let ring - let ring - let ring - let ring -

E5 N.C. Chorus A5 C5 D5 F5 E5

Don't want no re - venge.

Rhy. Fig. 4 End Rhy. Fig. 4

let ring - let ring -

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 3 times A5 C5 D5 F5 E5 A5 C5 D5 F5 E5 A5 C5 D5 F5 E5 A5 C5 D5 F5 E5

Ain't no pay-back time. It ain't called get-ting e - ven. Here comes the reck-on-ing

Fill 1 Gtr. 3 (dist.)

8va

mf 1 1/2

TAB

Fill 4 Gtr. 4 (dist.)

mp

TAB

Fill 3 Gtr. 3

full

TAB

**Interlude**  
**Half-Time Feel**

A5  
Gtrs. 1 & 2 Rhy. Fig. 5

C5

F5

D5

**Riff A**  
Gtr. 4

**Riff A1**  
Gtr. 5 (dist.)

**Rhy. Fig. 6**  
Gtr. 6 (12-str. acous.)

D  
⑥  
10fr

C  
⑥  
8fr

B  
⑥  
7fr

F5

E5

End Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 5  
 Gtr. 6: w/ Rhy. Fig. 6  
 Gtrs. 4 & 5: w/ Riffs A & A1, simile

Gtr. 7 Am C F5 D5 Dm(add9) Bm(add4)

### Chorus End Half-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 4 times  
 Gtrs. 4, 5 & 6 tacet

F5 E5 A5 C5 D5 F5 E5 A5 C5

Gtr. 6: w/ Rhy. Fill 1

Gtrs. 1 & 2 P.M. - - - - -

Don't want no re-venge. - - - - -  
 Don't want no re-venge. - - - - - Ain't no pay-back time..

D5 F5 E5 A5 C5 D5 F5 E5 A5 C5

Ain't no pay-back time. It ain't called get-ting e - ven. Here come the reck-on-ing,

### Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times  
 N.C.(E5)

w/ Lead Voc. ad-lib, till end

D5 F5 E5

here comes the reck-on-ing - - - - - day. (day) (day) Here comes the reck-on-ing - - - - -

N.C.(E5) \* Repeat and Fade

Gtrs. 1 & 2 P.M. - - - - -

\* Band fades out while drum overdub continues *f*.

### Rhy. Fill 1

Gtr. 6

# Train Of Consequences

Words and Music by Dave Mustaine

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭  
 ② = B♭ ⑤ = A♭  
 ③ = G♭ ⑥ = E♭

## Intro

Moderate Rock ♩ = 114

(drumsticks:)



band tacet

\* N.C.(E5)

Rhy. Fig. 1

Gtrs. 1 & 2

*mf* w/ dist.

TAB

\* Chord implied by bass 2nd time and throughout.

6

1.

B♭5

2.

B♭5

1. I'm

End Rhy. Fig. 1

8 (8) 6 (8) 6

## Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

N.C.(E5)

do - ing you a fa - vor, as I'm tak - ing all your mon - ey. I  
 2. No horse ev - er ran as fast as the mon - ey that you bet. I'm

B♭5

guess I should feel sor - ry, but I don't e - ven trust me. There's some  
 blow - ing on my cards, and I play them to my chest. Life's

N.C.(E5)

bad news creep-ing up, \_\_\_\_\_ and you feel a sud-den chill. \_ How do you do? \_  
fab-ric is cor-rupt, \_\_\_\_\_ shot through with cor-ro-ded thread. \_ As for me, \_

Bb5

My name is trou-ble, \_\_\_\_\_ I'm com-ing in \_\_\_\_\_ for the kill. \_  
I hocked my brains, \_\_\_\_\_ packed my bags \_\_\_\_\_ and head-ed west. \_

# Pre-Chorus

N.C.(F#5)

N.C.

(F#5)

N.C.

In for \_\_\_\_\_ the kill.  
I hocked my brains,

Gtrs. 1 & 2

let ring - - - - - let ring - - - - - P.M. - - - - -

2 4 4 2 3 2 0 2 4 4 2 2 2 3 2 0

(C#5)

N.C.

(B5)

N.C.

A5

N.C.

Ooh, \_\_\_\_\_ and you know I will, \_\_\_\_\_  
head-ed west, \_\_\_\_\_ ooh. }  
oh. }

let ring - - - - - let ring - - - - -

4 6 6 4 5 4 0 2 4 5 4 2 0 5 4 0

# Chorus

N.C.(E7)

(Dsus2)

Set the ball \_\_\_\_\_ a-roll-in', I'll be click-ing off \_\_\_\_\_ the miles. \_ On the

Rhy. Fig. 2

let ring - - - - - let ring - - - - -

3 1 0 3 1 0 0 2 0 3 2 0

(C) (D) (C) (A)

train of con - se-quenc - es, \_\_\_\_\_ my box - car life o' style. \_ My

End Rhy. Fig. 2

3 2 5 5 4 7 | 3 2 5 0 4 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (E7) (Dsus2)

think-ing is \_\_\_\_\_ de - railed, \_\_\_\_\_ I'm tied \_\_\_\_\_ up to the tracks. \_ The

(C) (D) 1. \* (C/E) \* (A/F#)

train of con - se-quenc - es, \_\_\_\_\_ there ain't no turn - ing back, \_ oh!

\* Chords implied by bass.

2.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 N.C. (E5) Bb5 (C/E) (A/F#)

ain't no turn - ing back. \_

Interlude N.C.

Rhy. Fig. 3 Gtrs. 1 & 2

0 2 X X 3 2 0 2 2 0 2 | 3 5 0 3 5 3 5 7 7 7 7 6 5 7

A5 E5 G5 A5 C5 N.C.

Gtr. 3(dist.)

*f*

full

(12 15) 12 15 (15) 12 15 12

Gtrs. 1 & 2

End Rhy. Fig. 3

full 1/4 2

3 X X 3 0 3 0 2 5 7 | 5 3 X X 3 0 3 0 3 3



# Guitar Solo

Gtrs. 1 & 2: w/ Rhy Fig. 3, 3 times

N.C.

Gtr. 3

A5 E5 G5 A5 C5 N.C.

Oh.

15 15 (15) 19 16 17 16 17 14 15 17 15 14 15 17 19 17 15 17 19 20 22

### Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times  
N.C.(E7)

(Dsus2)

Set the ball — a - roll - in', I'll be click - ing off — the miles. — On the

full

22

\* Play 1st time only.

Gtr. 3 tacet

(C) (D) (C) (A)

train of con - se - quenc - es, — my box - car life o' style. — My

(E7) (Dsus2)

think - ing is — de - railed, — I'm tied — up to the tracks. — The

(C) (D) 1. (C/E) (A/F#) 2. (C/E) (A/F#)

train of con - se - quenc - es, there ain't no turn-in' back. — ain't no turn-in' back. —

1., 2.

3.

### Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
N.C.(E5)

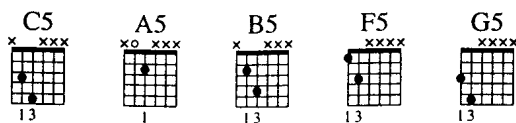
Bb5 Bb5

# Addicted To Chaos

Words and Music by Dave Mustaine

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭  
② = B♭ ⑤ = A♭  
③ = G♭ ⑥ = E♭



## Intro

Moderately Slow Rock ♩ = 98

(drums) 4 Em N.C. Rhy. Fig. 1 \*Gtrs. 1 & 2 D N.C.

\*fade in P.M. P.M. P.M. P.M.

T A B

5 7 0 0 0 5 7 5 7 0 5 4 5 0 0 0 5 7 5 7 0 5

\*w/ dist. \*\*Gradual fade in till Verse (f).

A7 N.C. D5 N.C. End Rhy. Fig. 1

P.M. P.M. P.M. P.M.

5 4 0 0 0 5 7 5 7 0 5 7 5 0 0 0 5 7 5 7 0 5

## Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 3/4 times

Em N.C.

D N.C.

A7 N.C.

1. On - ly yes - ter - day \_ they told me you were gone. \_ All these nor - mal peo - ple,  
2. Light shined on my path, \_ turn bad days in - to good. \_ Turn break-downs in - to blocks,

D5 N.C. Em N.C. D N.C.

will I find an-oth-er one? \_ Mon-key on \_ my back, \_ ach - ing in \_ my bones. \_  
I smashed 'em 'cause I could. \_ My brain was la-bored, my head would spin. \_

A7 N.C. D5 N.C. Gtr. 3: w/ Fill 2, 2 times, 2nd time Em N.C.

I for-got \_ you said, \_ "One day you'll walk a - lone." \_ I said \_ I need you,  
Don't let me down, \_ don't give up, don't give in. \_ The rain comes down, \_

Fill 2  
Gtr. 3

T 8 7 5  
A 5 4 2  
B

D N.C. A7 N.C. D5 N.C.

does that make me wrong?\_ the cold wind blows. \_ Am I \_ a weak man? The plans we made \_ Are you feel-ing strong?\_ are back up on \_ the road. \_

Gtr. 4: w/ Fill 2A, 2nd time Em N.C. D N.C. A7 N.C.

My heart was black - ened, \_ it's blood-y red. \_ A hole in \_ my heart, \_ Turn up \_ my col - lar, wel - come the un - known. Re - mem - ber that you said, \_

### Pre-Chorus

Gtr. 4: w/ Fill 3, 3rd time N.C.(Em) (D/F#) (G) (Am)

C5 A5 B5

a hole in \_ my head. \_ "One day \_ you'll walk a - lone." } Who will help \_ me up? \_

Gtrs. 1 & 2 Gtr. 2 Gtr. 1 divisi

Gtr. 4 tacet, 3rd time (Em) (D/F#) (G) (Am7) (Em) (D/F#)

Where's the help - ing hand? \_

### Fill 2A

Gtr. 4

T	12	10	8	
A	9	7	5	
B				

### Fill 3

Gtr. 4

(G)

(Am)

(Em)

(D/F#)

C5

Gtr. 2 //

Will — you turn. on me? —

Is this my fi — nal stand? —

Gtr. 1

P.M. — — —

P.M. — — —

P.M. — — —

(Gtr. 2 cont. in slash)

To Coda ⊕ Chorus

A5

B5

A5

Rhy. Fig. 2A

F5

G5

End Rhy. Fig. 2A

In — a dream — I can — not

End Rhy. Fig. 2

\*Rhy. Fig. 2

Gtr. 3  
(dist.)Gtr. 1  
divisi

P.M. — — —

\*Rhy. Fig. 2 refers to Gtrs. 1 &amp; 3.

\*\*Gtr. 3 indicated to left of slashes in TAB.

Gtrs. 1 &amp; 3: w/ Rhy. Fig. 2, 2 times

Gtr. 2: w/ Rhy. Fig. 2A, 2 times

A5

F5

G5

A5

F5

G5

see

tan — gled ab — stract fal — la — cy.

Ran — dom tur-moil builds in

N.C.

1.

Em N.C.

me.

I'm ad — dict — ed,

ad — dict — ed to cha-os.

†(cha-os

\*Rhy. Fill 1

Gtr. 3

End Rhy. Fill 1

Gtrs.  
1 & 2  
divisi

P.M. — — —

P.M.

\*Rhy. Fill 1 refers to Gtrs. 1, 2 &amp; 3.

\*\*Gtr. 3 indicated to left of slashes in TAB.

†echo repeats

Gtr. 4: w/ Fill 1  
Gtr. 3: tacet  
D: N.C.

A7 N.C.

D5 N.C.

cha-os cha-os)

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M.

4 5 0 0 0 5 7 5 7 0 5 5 4 0 0 0 5 7 5 7 0 5 7 5 0 0 0 5 7 5 7 0 5

2.

### Guitar Solo

Gtr. 3: tacet  
N.C.

G5

dict-ed to cha-os, ta!

Gtr. 4

12 13 15 12 14 15 12 14 15 14 12 12 14 14 13 15 18 15

Gtr. 3

Rhy. Fig. 3  
Gtrs. 1 & 2

End Rhy. Fig. 3

Gtrs. 1 & 2  
divisi\*

P.M. P.M. P.M.

15/3 14/2 15/3 17/5 17 5 7 7 5 7 8 7 7 5 7 6 5 3 3 5 5 3 5 6 5 X X X 5

\*Gtr. 3 indicated to left of slashes in TAB.

Fill 1  
Gtr. 4 (dist.)

*f* *full*

T  
A  
B

X 9 11 12 9 11 12 12 11 12 11 12 12 14 (14)

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times  
N.C.

Rhy. Fig. 4  
Gtrs. 1 & 2

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4  
N.C.

*D.S. al Coda*

(cont. in Fill 3)

# **Coda**

## **Chorus**

Gtrs. 1 & 3: w/ Rhy. Fig. 2, 3 times

Gtr. 2: w/ Rhy. Fig. 2A, 3 times

A5

F5

G5

A5

In a dream - I can-not see

In a dream - I can-not see

In a dream - I can-not see

tan - gled ab - stract fal - la - cy.

see

tan - gled ab - stract fal - la - cy. Ran - dom tur-moil builds in me. Ran - dom tur-moil builds in

tan - gled ab - stract fal - la - cy.

Ran - dom tur-moil builds in

me, oh, \_\_\_ builds, builds, builds... In \_\_\_ a dream -

Gtrs. 1, 2 & 3: w/ Rhy. Fill 2  
N.C.

Gtrs. 1 & 3: w/ Rhy. Fig. 2, 3 times

Gtr. 2: w/ Rhy. Fig. 2A, 3 times

A5

\_\_\_ I can - not see In \_\_\_ a dream - I can - not see tan - gled ab - stract fal - la -

## **Rhy. Fill 2**

Gtr. 3

\_\_\_ I can - not see In \_\_\_ a dream - I can - not see tan - gled ab - stract fal - la -

Gtrs. 1 & 2  
divisi

TAB

\*Gtr. 3 indicated to left of slashes in TAB.



F5 G5 A5 F5 G5

cy. tan - gled ab - stract fal - la - cy. Ran - dom tur-moil builds in me. Ran - dom tur-moil builds in

Gtrs. 1, 2 & 3: w/ Rhy. Fill 1  
N.C.

me. I'm ad - dict - ed to, (Ad - dict - ed to, ad - dict - ed to the ad - dict - ed to

**Outro**  
Gtr. 3 tacet  
N.C.

cha-os. cha-os.) **\*\***(cha-os cha-os cha-os) †Ad-

**\*Rhy. Fig. 5**  
Gtr. 2  
Gtr. 1 *divisi*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

**End Rhy. Fig. 5**

\*Rhy. Fig. 5 refers to Gtrs. 1 & 2. **\*\*echo repeats** †w/ pre - echo & echo repeats.

Gtrs. 1 & 2: w/ Rhy. Fig. 5, 3 times

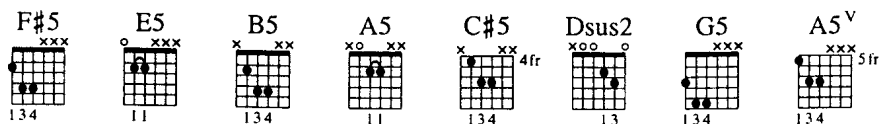
dict - ed, (Ad - dict - ed.) ad - dict - ed (Ad - dict - ed.) to

cha - os, (Ad - dict - ed.) cha - os. (Ad - dict - ed.) Ad - dict - ed to

cha - os, (Ad - dict - ed.) cha - os. (Ad - dict - ed.)

# A Tout Le Monde

Words and Music by Dave Mustaine



Tune Down 1/2 Step:

- ① - E $\flat$     ④ - D $\flat$
- ② - B $\flat$     ⑤ - A $\flat$
- ③ - G $\flat$     ⑥ - E $\flat$

Verse

Moderately  $\text{♩} = 101$

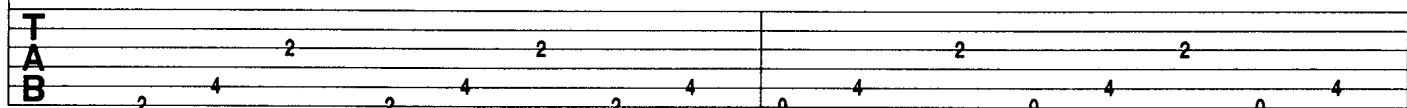
band tacet

N.C.(F#m)



Rhy. Fig. 1

\* Gtr. 1



\* clean elec. (doubled by acous.)



End Rhy. Fig. 1

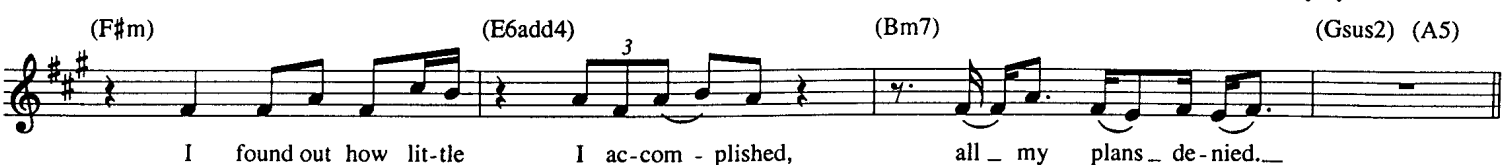
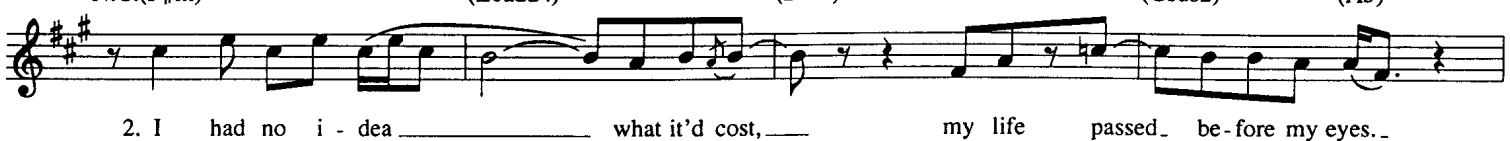


Gtr. 1: w/ Rhy. Fig. 1, 3 times



Verse

N.C.(F#m)



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**Pre-Chorus**  
band enters  
Gtr. 1 tacet  
F#5

\*A5/F#                      \*B5/F#

1. So as you read — this, know my friends,                      I'd love to stay with you all. —  
2. Mov-ing on                      is a sim-ple thing,                      what it leaves be-hind                      is hard..

Gtrs. 2 & 3 (elec.)

f w/ dist.                      P.M. — — — — —                      P.M. — — — — —

\*Chords implied by bass & gtr.

F#5                      A5                      B5

—                      Smile when you think of me,                      my bod-y's gone, — that's  
—                      You know the sleep-ing feel no more pain, —                      and the liv-ing all — are — scarred..

P.M.                      P.M. — — — — —                      P.M.

D5

**Chorus**  
F#5  
Rhy. Fig. 2A

Gtrs. 2 & 3 //

all. —                      A tout le monde. —

Rhy. Fig. 2  
Gtr. 1

(cont. in slash) let ring — — — — —

E5 B5 A5 F#5

A tout mes a-mis. Je vous aime. Je dois par-tir.

let ring ———— | let ring ———— | let ring ———— |

9 9 7 9 7 7 8 7 7 7 8 7 6 7 5 7 5 5 6

*To Coda* ⊕

Dsus2  
End Rhy. Fig. 2A

A5 B5 C#5 B5

\*(Gtr. 3 cont. in notation)

These are the last words I'll ev - er speak, and they'll set me free. \_\_\_\_\_

End Rhy. Fig. 2

let ring - - - - - | let ring - - - - - | let ring - - - - - |

6 5 5 5 5 6 6 5 5 6 4 4 4 2 2 2 2 0 3 2 0

\*1st time only.

## Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times

[illegible]



The musical notation for the guitar solo in "Hotel California" is presented in two systems. The first system is a single staff in treble clef with a key signature of two sharps (F# and C#). It begins with a wavy line indicating a vibrato on the first note. The melody consists of eighth and quarter notes, with a triplet of eighth notes marked with a '3' at the end. The second system is a six-string guitar diagram. It shows the fret numbers for each string across two measures. The first measure contains the following fret numbers: 11 (E), 10 (D), 10 (C), 10 (B), 11 (A), 10 (G), 10 (F), 10 (E), 11 (D), 14 (C), and 14 (B). A wavy line is above the first five frets. The second measure contains: 14 (A), 12 (G), 14 (F), (14) (E), 13 (D), 14 (C), 13 (B), 11 (A), and 14 (G). A dashed line labeled "full" and "hold bend" points to the 14th fret on the D string in the second measure.

B5

F#5

**G5**

A5<sup>v</sup>

(cont. in notation)

The second system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It begins with a wavy line indicating a tremolo or rapid oscillation. The melody is written in a series of eighth and sixteenth notes, with some notes beamed together. The bottom staff is a bass clef with a key signature of two sharps. It also begins with a wavy line. The bass line is written in a series of eighth and sixteenth notes, with some notes beamed together. The system concludes with a double bar line and the text '(cont. in Fill 1)'.

### Pre-Chorus

Gtr. 4: w/ Fill 1

G#5

\*B5/G#

Gtr. 4 tacet

\*C#5/G#

So as you read, know my friends, I'd love to stay with you all.

So as you read,

know my friends, ...

I'd love to stay with you all. \_

Gtrs. 2 & 3

The musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins with a quarter rest, followed by a half note G#4, a quarter note A4, and a half note B4. This is followed by a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G#4. The melody then continues with a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The score includes a repeat sign with first and second endings. The first ending leads back to the beginning of the melody, and the second ending leads to a final cadence. The score is marked with 'P.M.' (Piano Moderato) and a tempo of 120 beats per minute.

$\begin{array}{ccccc} & & & 4 & \\ & & & 4 & \\ 6 & & & & \\ 6 & & 4 & 6 & \\ 4 & & 4 & 6 & \end{array}$	$\begin{array}{ccccc} & & & & \\ & & & X & \\ & & & X & \\ & & & & \end{array}$	$\begin{array}{ccccc} & & & & \\ & & & \begin{array}{c} \text{---} \\ 4 \quad 6 \\ \text{---} \end{array} & \\ & & & 4 \quad 6 & \\ & & & & \end{array}$
--	---	--

\*Chords implied by bass & gtr.

**Fill 1**  
Gtr. 4

**T  
A  
B**

G#5 B5

Please smile, \_ smile \_ when you think a - bout \_ me, \_

P.M. - -

C#5 E5

my bod - y's gone, \_ that's all. \_

### Chorus

Gtr. 1: w/ Rhy. Fig. 2

Gtrs. 2 & 3: w/ Rhy. Fig. 2A

F#m7 E B F#m

A tout le monde. \_ A tout mes a-mis. Je vous aime. \_ Je dois par-tir.

A C#m Bsus2 Dsus2

These are the last \_ words I'll ev - er speak, and they'll set me free. \_

### Outro

F#5

E5

B5

F#5

Gtrs. 2 & 3

//

//

//

*f*

\*Gtr. 5(elec.)

Gtr. 4  
divisi

\*w/ dist.

\*\* Gtr. 5 indicated to left of slashes in TAB.

G5 A5<sup>v</sup> G5 F#5 E5

(15) 12 12 15 14 12 10 9 12 9 9 12 9 14 14/11 14 12 14/11 13/9 14/11

Slower ♩ = 85

Gtr. 1: w/ Rhy. Fig. 1

N.C.(F#m)

(E6add4)

B5 N.C.

(cont. in notation)

Gtrs. 4 & 5

Gtrs. 2 & 3 *divisi*

*rit.*

10 9 10 10 9 10 15 15 14 14 13 14 12 14 12 11 12 14 9 12 10 12 11 12 11

(Bm7) (Gsus2) (A5) (F#m6) Gtrs. 2, 3, 4 & 5 *tacet* Gtr. 2: w/ Fill 2 F#m

Gtr. 1

*mp*

*dim.*

*let ring*

*rit.*

(9) 2 4 0 4 0 4 2 4 2 4 0 4 0 4 2 4

Fill 2

Gtr. 2

full

5

TAB



# Elysian Fields

Music by Dave Mustaine  
Words by Dave Mustaine and David Ellefson

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭  
② = B♭ ⑤ = A♭  
③ = G♭ ⑥ = E♭

## Intro

Moderate Rock ♩ = 129

## Verse

E5 A5 G5 E5 C5

\* w/ effect

1. Un - eas - y feel -  
2. Soar - ing to —

Gtrs. 1 & 2

f w/ dist.

Rhy. Fig. 1

P.M. ————

TAB

\* Sound of tape being slowed down.

A5 G5 E5 F5 G5 A5

— ing, burn - ing out — my eyes. —  
the sun with blood up - on — their wings. —

End Rhy. Fig. 1

P.M. ———— P.M. ———— P.M. ————

(5 3 2) 2 2 0 2 2 0 3 3 1 3 1 1 3 5 5 3 3

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 3/4 times

G5 E5 C5 A5 G5 E5 F5 G5 A5

I — hope the end — is less pain - ful than — my life. —  
Su - per - sti - tious dust left twist - ing in — the wind. —

G5 E5 C5 A5 G5 E5 F5 G5 A5

I stand on trial — be - fore — the gods — on judg - ment day. —  
Man still has one — be - lief, — one de - cree — that stands — a-lone. — The

G5 E5 C5 A5 G5 E5 F5

A blink of an eye between the cradle and the grave.  
lay - ing down of arms is like can - cer to their bones.

### Pre-Chorus

G5 F#5 C5 F#5 C5

One last look at vis - ions of flesh.  
(Ah.)

Gtrs. 1 & 2

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M. P.M.

(3) 3 1 5 5 3 3 | 6 4 4 0 5 0 0 4 | 0 2 5 0 2 0

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times

F#5 C5 F#5 C5

The last best hope of man on earth.  
(Ah.)

F#5 C5 F#5 C5

Pon - tius Pi - late still wash - ing his hands.  
(Ah.)

### Chorus

F#5 C5 F#5 F5 E5 Emaj9 \*\*D<sup>9</sup>/F#

The world don't wan-na be saved, on - ly left a - lone.  
(E - ly - sian Fields.)

Gtr. 2

Rhy. Fig. 3  
Gtrs. 1 & 2

Gtr. 1  
divisi

P.M. P.M.

6 4 4 0 5 0 0 4 | 11 9 X X 3/8 X X X | 0 0 7 0 7 0 7 7

\*Gtr. 1 indicated to left of slashes in TAB.

\*\* Bass notes throughout Chorus are implied by bass gtr.

Dmaj9/F# D<sup>6</sup>/F# Dmaj9/F# C5 \*Voc. Fig. 1 G A5 N.C.

We are storm-ing the heav - ens

(E -

End Rhy. Fig. 3

(0 0 0 0 3 2 2 0 2 0 2)

(7 7 7 7 5 2 2 0 2 0 2)

\* Bkgd. vocs. only.

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 times E5 Emaj9 D<sup>6</sup>/F# Dmaj9/F# D<sup>6</sup>/F# Dmaj9/F# C5 G A5 Gtr. 3: w/ Fill 2, 3rd time N.C.

ly - sian Fields. to raise the swords and shields.

(E -

End Voc. Fig. 1

E5 Emaj9 D<sup>6</sup>/F# Dmaj9/F# D<sup>6</sup>/F# Dmaj9/F# C5 G A5 N.C.

ly - sian Fields. We as-cend to our des - ti - ny,

(E -

Half-Time Feel To Coda 1.

E5 Emaj9/D# D<sup>6</sup> Dmaj9/C# C5 G/B A5

ly - sian Fields. to the E - ly - sian Fields.

Gtrs. 1 & 2

(0 0 0 0 0 3 2 0 2)

(9 7 7 7 5 4 5 0 2)

Fill 2

Gtr. 3

mp

full full

TAB

10 (10) 10 (10) 9 (9)

2.  
Gtr. 3: w/ Fill 1

End Half-Time Feel C5 G/B A5 N.C.

Fields.

P.M.

Harmonica Solo  
End Half-Time Feel  
N.C.

1., 2., 3. 4. D.S. al Coda

(E -

P.M.

### Coda

Gtrs. 1 & 2: w/ Rhy. Fill 1  
Gtr. 3: w/ Fill 3  
w/ Voc. Fig. 1, 4 times

C5 G/B A5 N.C.

Fields.

### Outro-Chorus

#### End Half-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times

E5 Emaj9 D<sup>6</sup>/F# Dmaj9/F# D<sup>6</sup>/F# Dmaj9/F#

We are storm-ing the heav-ens  
(We are storm-ing the

Fill 1  
Gtr. 3(dist.)

pp

TAB

Fill 3  
Gtr. 3

pp

TAB

Rhy. Fill 1  
Gtrs. 1 & 2

P.M.

TAB

C5 G A5 N.C. E5 Emaj9 D<sup>6</sup>/F# Dmaj9/F# D<sup>6</sup>/F# Dmaj9/F#

heav - ens \_\_\_\_\_ to raise the swords and shields. \_\_\_\_\_  
 \_\_\_\_\_ to raise the swords and

C5 G A5 N.C. E5 Emaj9 D<sup>6</sup><sub>9</sub>/F# Dmaj9/F# D<sup>6</sup><sub>9</sub>/F# Dmaj9/F#

shields. \_\_\_\_\_ ) We as - cend to our des - ti - ny, \_\_\_\_\_  
 \_\_\_\_\_ (We as - cend to our

C5 G A5 N.C. E5 Emaj9/D# D<sup>6</sup><sub>9</sub> Dmaj9/C#

des - ti - ny, \_\_\_\_\_ ) to the E - ly - sian

Gtr. 3

1/2

rit.

7 7 5 8 8 8 5 5 3 3 5 4 3 2 (2)

Gtrs. 1 & 2

rit.

0 0 0 0  
 0 7 0 5  
 9 8 7 6  
 9 9 7 7

C5 G/B A5 Freely

Fields. \_\_\_\_\_

full

full

full

full

5 0 8 (8) 5 8 5 5 8 5 8 5 7 7 (7) 5 7

# The Killing Road

Words and Music by Dave Mustaine

Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

## Intro

Moderately Fast Rock ♩ = 154

band tacet  
N.C.(E5)

Gr. 1 (dist.)

## Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times  
N.C.(E5)

gain we stalk the stage. At mach speed we en - gage. An-oth-er  
will nev - er end, it al-ways starts a - gain.

(E5) (F5) (C) (B)

Feed - ing peo - ple's rage, the big cat's left it's cage. Back  
show's a - round the bend, an - oth-er long lost friend. Oh,

(E5) (F5) (C) (B)

in the bus a gain to catch an - oth - er plane. This be -  
 face - less as the snow, there's noth - ing spe - cial a - bout the road. It's

(E5) (F5) (C) (B)

hav - ior's quite in - sane, but we do it for the fame.  
 just an - oth - er haul, it's just too damn long, that's all.

# Chorus

Gtr. 3: w/ Fill 1, 3rd time

E5 B5 Bb5 G5 F5 E5 B5 Bb5 G5 F5 E5

Lost my mind, lost all my mon - ey,

Gtrs. 1 & 2 Rhy. Fig. 2 End Rhy. Fig. 2

P.M.

0 9 9 8 5 3 2 0 9 9 8 5 3 2 0

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 6 times

B5 Bb5 G5 F5 E5 B5 Bb5 G5 F5 E5

I lost my life to the kill - ing road.

B5 Bb5 G5 F5 E5 B5 Bb5 G5 F5 E5

I lost my mind, lost all my mon - ey,

To Coda 1. 2.

B5 Bb5 G5 F5 E5 B5 Bb5 G5 F5 E5 Bb5 G5 F5 E5

I lost my life to the kill - ing road. 2. The road.

## Interlude

N.C.(E5)

(F5) (C) (B)

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 7 0 0 8 0 0 7 8 5 7 3 2 1 1 1 1 1 8 7 5 5 4 4

## Fill 1

Gtr. 3

loco

TAB 9

(E5)

Gtr. 3(dist.)

F#5

mf

X X 9

P.M. - - - P.M. - - - P.M. - - - P.M. P.M. - - - P.M. P.M. P.M. P.M.

0 0 7 0 0 8 0 0 7 8 5 7 5 3 2 7 8 0 5 7 0 3 5 0 2 3 0 2 2 0 4 2

Guitar Solo

F#5

G5

E5

G5

(9) 8 11 11 9 11 9 8 11 12 9 9 11 9 12 12 14 12 11 (11) 1/2

Rhy. Fig. 3

P.M. - - - - -

P.M. - - - - -

4 2 2 2 2 2 2 4 4 2 4 5 2 2 0 2 0 0 0 0 0 0 5 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 3/4 times

F#5

G5

E5

(11) 12 11 9 9 8 9 8 (8) 2 (2) 11 11 11 11 11 (11) 16 14 16 17 14 15 1/2

End Rhy. Fig. 3

P.M. - - - - -

P.M. - - - - -

(5/3) 0 0 5 3 0 0 4 2



G5 F#5

let ring -

G5 E5

G5 F#5

G5 E5

G5 F#5

8va

full

G5 E5 G5

8va

Gtrs. 1 & 2: w/ Rhy. Fill 1

8va-

F#5

G5

E5

24 19 19 15 19 15 19 15 15 12 15 12 12 17

full

(17) 14 17

full

15 18

full

17 20

full

19 22

full

19 22

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times  
N.C.(E5)  
8va

(F5) (C) (B)

full full full full 3 full full

(19 22) 22 22 22 22 22 22 22 20 22 19 20 22 19 20 22 19 20 21

(E5) (F5) (C) (B) *D.S. al Coda*

8va

3

full

21 19 20 22 22 22 22 20 22 12 11 10 12 10 12 11 10 12

(cont. in Fill 1)

**⊕ Coda**

## Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 8 times

B $\flat$ 5 G5 F5 E5 B5 B $\flat$ 5 G5 F5 E5 B5 B $\flat$ 5 G5 F5 E5  
 I lost my — mind, lost all my mon-ey,  
 B5 B $\flat$ 5 G5 F5 E5 B5 B $\flat$ 5 G5 F5 E5  
 I lost — my life — to the kill - ing road. —

## Double-Time Feel

**Double-Time Feel**

I lost my mind, lost all my mon-ey,

I lost my life to the kill-ing road.

### Rhy. Fill 1

Gtrs. 1 & 2

**TAB**

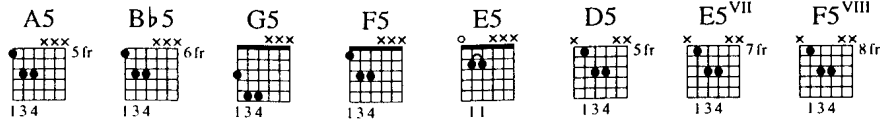
(5) 0 0 5 4 4 4 5 2  
 (3) 3 3 2

# Blood Of Heroes

Words and Music by Dave Mustaine

Tune Down 1/2 Step:

- ① = E $\flat$  ④ = D $\flat$   
 ② = B $\flat$  ⑤ = A $\flat$   
 ③ = G $\flat$  ⑥ = E $\flat$



## Intro

Moderately  $\text{♩} = 115$

Gtr. 1 (acous.)

*mf* let ring throughout

Am(add9) \*Am(add9/C)

\* Bass plays C.

\*Am(add9/F) \*Am(add9/E)

\*\* Gtrs. 2 & 3

*ff* (cont. in notation)

\* Bass plays F. \* Bass plays E. \*\* elec. w/ dist.

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 N.C. (C5) (D5) N.C. F5 N.C. D5 N.C.

Rhy. Fig. 1 End Rhy. Fig. 1

Gtrs. 2 & 3

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

## Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1, 2 times

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 N.C. (C5) (D5) N.C. F5 N.C. D5 N.C.

1. Walk - ing stiff, let me tell \_ ya, \_ bet-ter left \_ for dead. \_

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 N.C. (C5) (D5) N.C. F5 N.C. D5 N.C.

And now we are on a mis - sion, well, it's full speed \_ a - head.

## Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1, 1 3/4 times

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 N.C. (C5) (D5) N.C. F5 N.C. D5 N.C.

2. My leg - ion's when we do the crime. \_

3. We've been run down ev-'ry hill. \_

Let's get one thing straight. \_

Chased up all the dead end streets.

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 (C5) (D5)

To get there ear - ly is on time. \_\_\_\_\_ And show-ing up — on time is  
But if you try to cut us out, \_\_\_\_\_ you'll get a kick in the

N.C. F5 N.C. D5 N.C. A5 N.C. (F) N.C.

late. \_\_\_\_\_ La - dies — and gents, we're still — a - live. By the  
teeth. \_\_\_\_\_ La - dies — and gents, we're still — a - live. By the

Gtrs. 2 & 3 Rhy. Fig. 2

P.M. — — — — P.M. P.M. — —

0 0 0 1 0 0 0 3 0 2 3 2 0 1 2 3 2 3 2 0

(D) N.C. (E5) N.C.

skin of — our teeth, now it's kill - ing time. —  
skin of — our teeth, now it's kill - ing time. —

Gtr. 3 Gtrs. 2 & 3 End Rhy. Fig. 2

Gtr. 2 divisi \*

5/5 6 7 5/8 6 7 7 0/7 0 2 3 2 0 3 2

\* Gtr. 3 indicated to right of slashes in TAB.

Gtrs. 2 & 3: w/ Rhy. Fig. 2

A5 N.C. (F) N.C. (D) N.C.

An - gel in our pock - et, dev - il by our side. — We ain't go-ing no - where 'cuz  
Fast - en up our head - belts, it's time to ride the skies. — It's time to be im - mor - tal, 'cuz

(E5) N.C. To Coda 1 ⊕ F5 G5 N.C.

he - roes nev - er die. —  
he - roes nev - er die. —

\*Gtr. 5 *mf*  
\*Gtr. 4 *mf*  
divisi

6 8 12/5 13/6 12/5 12/5 13/6 15/8 12 5  
3 5 14/7 3

\*elec. w/ dist. \* Gtr. 5 indicated to left of slashes in TAB.

# Chorus

Gtrs. 4 & 5: w/ Fill 1, 1st time

Gtr. 4: w/ Fill 2, 2nd time

Gtrs. 2 & 3: w/ Rhy. Fig. 1, 2 times

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 N.C. (C5) (D5) N.C. F5 N.C. D5 N.C.



*D.S. al Coda 1*

*To Coda 2*

A5 N.C. (C5) (D5) N.C. F5 N.C. G5 A5 N.C. (C5) (D5) N.C. F5 N.C. D5 N.C.



## Coda 1

### Guitar Solo

Gtr. 3 tacet

A5 Bb5 A5

Rhy. Fig. 3

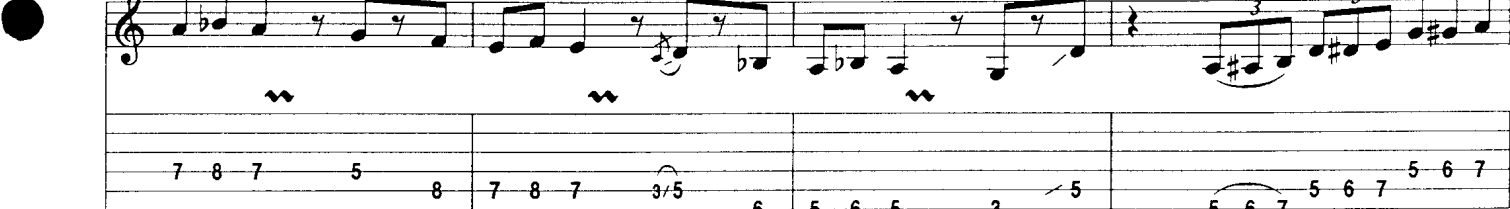
G5 F5 E5 F5 E5

G5 A5 Bb5 A5

G5 D5 E5<sup>VII</sup> F5<sup>VIII</sup> E5<sup>VII</sup>

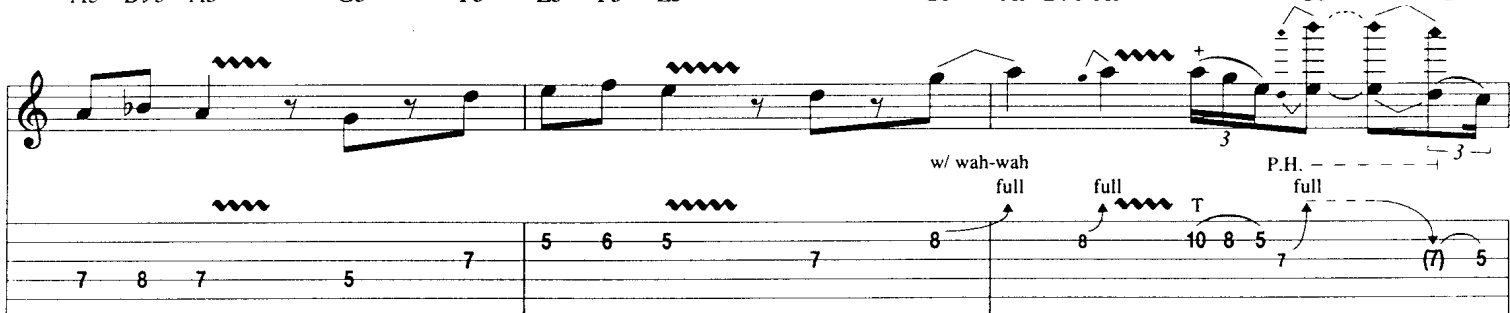
D5 Bb5

End Rhy. Fig. 3



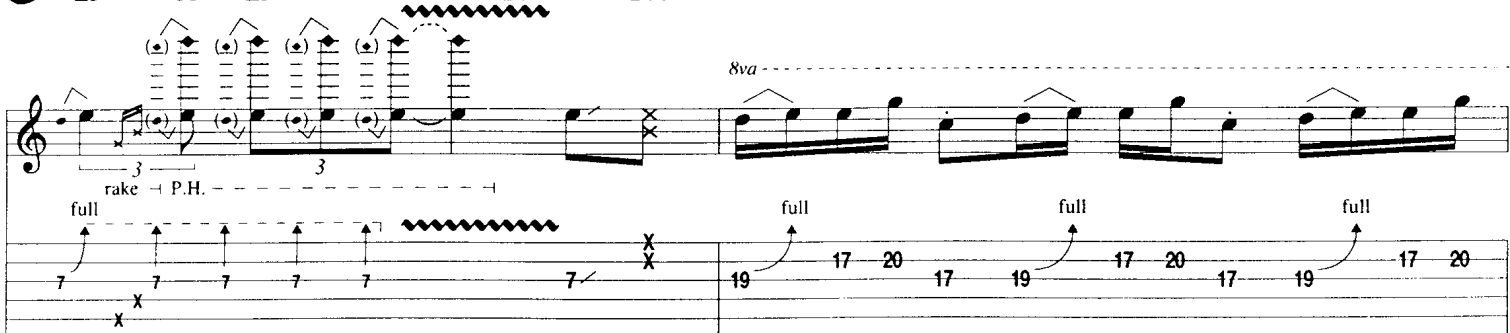
Gtr. 2: w/ Rhy. Fig. 3, 2 times

A5 Bb5 A5 G5 F5 E5 F5 E5 G5 A5 Bb5 A5 G5 D5 E5<sup>VII</sup> F5<sup>VIII</sup> E5<sup>VII</sup> D5 Bb5

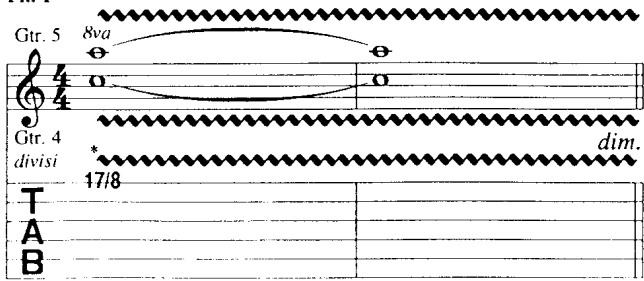


pitch: A, B, A

E5 F5 E5 D5 Bb5 A5 Bb5 A5 G5 F5

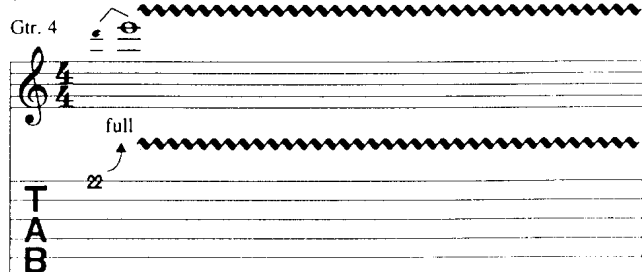


## Fill 1



\* Gtr. 5 indicated to left of slashes in TAB.

## Fill 2



E5 F5 E5 G5 A5 Bb5 A5 G5 D5

8va

loco

full

Gtr. 2: w/ Rhy. Fig. 3, 1st 3 meas.

E5 F5 E5 D5 Bb5 A5 Bb5 A5 G5 F5 E5 F5 E5 G5

A5 Bb5 A5 G5 D5 E5<sup>VII</sup> F5<sup>VIII</sup> E5<sup>VII</sup> E5 F5 E5

Gtr. 2

8va

full

1/2

full

E5 F5 E5 E5 F5 E5 E5

loco

tr

8va

(cont. in Fill 2)

# Coda 2

## Bridge

Gtrs. 2 & 3: w/ Rhy. Fig. 4, 3 times

B5 N.C.

F#5 G5 F#5 N.C.

E5 N.C. C5 B5 N.C.

Blood \_ of he - roes. \_\_\_\_\_

Rhy. Fig. 4  
Gtrs. 2 & 3

End Rhy. Fig. 4

P.M. - - - P.M. - - - P.M. - - - P.M.

4 4 4 5 4 2 2 0 X 5  
2 3 2 3 2 2 2 0 X 3

F#5 G5 F#5 N.C. E5 N.C. C5 B5 N.C.

F#5 G5 F#5 N.C. E5 N.C. C5 B5 N.C.

Blood \_ of he - roes. \_\_\_\_\_

Blood \_ of he - roes. \_\_\_\_\_

## Outro-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 1, 2 times

F#5 G5 F#5 N.C. E5 N.C. C5 A5 N.C. (C5) (D5) N.C.

F5 N.C. G5 A5 N.C. (C5) (D5)

They nev-er die. \_\_\_\_\_ (Still a - live. \_)

Blood \_ of he - roes. \_\_\_\_\_ (Nev - er die. \_

N.C. F5 N.C. D5 N.C.

A5 N.C. (C5) (D5) N.C.

F5 N.C. G5 A5 N.C. (C5) (D5)

Blood \_ of he - roes. \_\_\_\_\_ (Still a - live. \_)

Blood \_ of he - roes. \_\_\_\_\_ (Nev - er die. \_

N.C. F5 N.C. D5 N.C.

F5

G5

G#5 N.C.

A5

Blood \_ of he - roes. \_\_\_\_\_ Ah. \_\_\_\_\_

Gtrs. 2 & 3

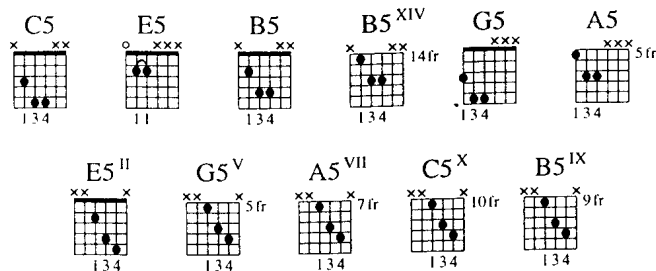
P.M. - - -

3 5 6 7  
1 3 4 0 1 1 0 5

# Family Tree

Music by Dave Mustaine, David Ellefson and Nick Menza

Words by Dave Mustaine



Tune Down 1/2 Step:

- ① = E $\flat$     ④ = D $\flat$   
 ② = B $\flat$     ⑤ = A $\flat$   
 ③ = G $\flat$     ⑥ = E $\flat$

## Intro

Moderate Rock  $\text{♩} = 123$

\*Gtrs. 1 & 2

Chord progression: N.C.(E5) (Dadd9) (C) (Dadd9) (Dadd9)

Let ring - - - - -

**TAB**

\*Gtr. 1 (clean elec.)  
 Gtr. 2 (dist. elec.)

Chord progression: (Badd4) N.C. E5

let ring - - - - -

\*w/ dist. 1/4 P.M. - - -

**TAB**

\*Gtr. 1

## Verse

Gtrs. 1 & 2 tacet, 1st time  
 Gtrs. 1 & 2: w/ Rhy. Fill 1, 2nd time

N.C.

1. For - got - ten things re - mem - bered.      The ti - gers eat their \_ young. \_  
 2. When you hear them say, "Trust \_ me,"      don't wait to see what's \_ next. \_

The bod - y stayed, but in - side the head      the mind was on the \_ run. \_  
 Thrown to the wolves, for - ev - er trust-ing.      Raised in a form of liv-ing hell. \_

## Rhy. Fill 1

Gtrs. 1 & 2

**TAB**

dim.



Con spir - a - cy of — si - lence. The on - ly way out of pain —  
 Sing a one note song of rage. Live and die with - in your heart..

Gtr. 2  
 Gtr. 1  
*divisi*

\* P.M. P.M.

\*Both gtrs.

is turn a - round, run through it man. Too wet  
 So be - ware — in the shad - ows, — your fam -

P.M. P.M. P.M.

**Pre-Chorus**

Gtrs. C5  
 1 & 2 //

'ly tree to come in from the rain. Tell — them... — } I know.  
 waits in the dark. — I — say... — }

Gtr. 3 (dist.)  
*mf*

(cont. in slash)

P.M. P.M.

C5

G (4) 5fr E (4) 2fr G (6) 3fr F# (6) 2fr E5  
 C5  
 P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —  
 — they were do-ing it to you. — But don't —  
 14 12 14 13 12

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, voice, and piano.

**Guitar Part:**

- The guitar part is written in standard notation with a key signature of one sharp (F#).
- Chord symbols are provided above the guitar staff: G (5fr), E (2fr), G (3fr), and F# (2fr).
- The notation includes a "B5" section and a "B5<sup>xIV</sup>" section.
- There are "P.M." (Palm Mute) markings and a "cont. in notation" instruction.

**Vocal Part:**

- The vocal melody is written in standard notation with a key signature of one sharp (F#).
- The lyrics are: "try do-ing it to me. No, no."

**Piano Part:**

- The piano part is written in standard notation with a key signature of one sharp (F#).
- It includes a complex rhythmic pattern at the bottom, consisting of a series of notes and rests.

**Fill 1**  
Gtr. 4 (dist.)

*mf* full full

15 15 (15) 15 13 12 14 12 11 12 11 14 (14)

**Fill 2**

Gr. 4

8va

3

3

full

full

1/2

full

full

TAB

14 19

17

16

15 17

15

14

(14)

12 15 12

12 15

15

(15)



# Chorus

Gtr. 3 tacet, 1st & 2nd times  
Gtr. 3: w/ Fill 3, 3rd time

E5 N.C. G5 F#5 N.C. E5 N.C. D#5 B5 N.C. E5 N.C. G5 F#5 N.C. E5

Let me show you how I love you. It's our se -

Rhy. Fig. 1  
Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M.

9 12 11 9 8 9 12 11 9

N.C. C5 E5 N.C. G5 F#5 N.C. E5 N.C. D#5 B5 N.C. E5

- cret, you and me. Let me show you how I love

P.M. P.M. P.M. P.M. P.M.

(9) 10 12 11 9 8 9 12 11 9

0 0 0 0 0 0 0 0 0

1. N.C. G5 F#5 N.C. C5 2. N.C. G5 F#5 N.C. E5 N.C. C5

you. But keep it in the fam - i - ly. you. But keep it in the fam - i - ly

End Rhy. Fig. 1 Rhy. Fill 2 End Rhy. Fill 2

P.M. P.M. P.M. P.M. P.M.

(9) 12 11 10 12 11 9 10 12 11 9

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
E5 N.C. G5 F#5 N.C. E5 N.C. D#5 B5 N.C. E5

tree. Let me show you how I love

N.C. G5 F#5 N.C. E5 N.C. C5

you. It's our se - cret, you and me.

Fill 3  
Gtr. 3  
full  
TAB  
15

To Coda ⊕

E5 N.C. G5 F#5 N.C. E5 N.C. D#5 B5 N.C. E5 N.C. G5 F#5 N.C. C5

Let me show you how I love you. The se - cret, huh,

B5 E5 D/F# G D5/A

of the fam - i - ly tree.

Gr. 3

4 5 4 7 4 5 8 7 8 7 5 10 11 10 10 full (10) 5 5 7 8 8 full 8 7

Gtrs. 1 & 2 Rhy. Fig. 2

P.M. let ring

4 4 2 2 0 0 0 0 0 0 0 2 0 3 2 0 3

\*Gtr. 1: w/ clean tone

C5 G5 Dadd4

5 7 5 5 7 5 (5) 5 12 12 15 12 15 14 12 14 12 11 14 13 12 10 12 12 1/2

End Rhy. Fig. 2

P.M. let ring let ring let ring

5 3 0 3 0 0 3 0 4 5

Gtrs. 1 & 2: w/ Rhy. Fig. 2 E5 D/F# G D5/A

12 10 12 (12) 7 15 14 12 12 14 12 14 full 12 15 12 14 full 12 15 12 15 12 15 full 12 15 12

C5 8va G5 loco Dadd4

full

3

3

6

6

3

E5 E ⑥ open G5 G ⑥ 3fr

\*Gtrs. 1 & 2 P.M. P.M.

1/4

full

full

\*Gtr. 1: w/dist.

A5 A ⑥ 5fr C5 C ⑤ 3fr B5 B ⑤ 2fr

P.M. P.M. P.M.

2

1/2

E5<sup>II</sup> G5<sup>V</sup> 8va

full

full

full

full

full

A5<sup>VII</sup>C5<sup>X</sup>B5<sup>IX</sup>D.S. al Coda  
(take 2nd ending)

(cont. in notation)

8va

full 1/2 full 1/2 full (15) 17 15 20 19 15 17 19 15 17 16 14 13 16 14 13 12

(cont. in Fill 3)

## ⊕ Coda

Gtrs. 1 & 2: w/Rhy. Fill 2  
N.C.

— you. The — se - cret of the fam - i - ly

## Outro

## Begin Fade

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 1, 1st 4 meas., 2 times

E5 N.C. G5 F#5 N.C. E5 N.C. D#5 B5 N.C. E5 N.C. G5 F#5 N.C. E5 N.C. C5

tree. Let me show — you how I love — you. It's our se - cret, you and — me. —

Gtr. 3

mf

9 10

E5 N.C. G5 F#5 N.C. E5 N.C. D#5 B5 N.C. E5 N.C. G5 F#5 N.C. E5 N.C. C5

Fade Out

— Let me show — you how I love — you. But — keep — it in the fam - i - ly...

hold bend

full

14 15  
(14)

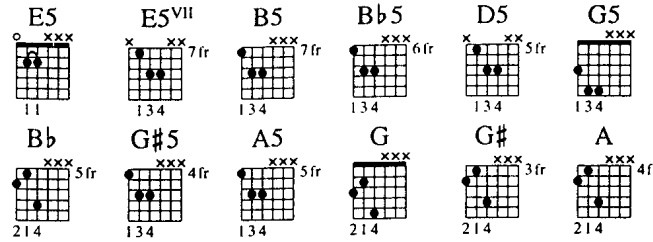
\* Vib. bent string only.

# Youthanasia

Words and Music by Dave Mustaine

Tune Down 1/2 Step:

- ① = E $\flat$  ④ = D $\flat$   
 ② = B $\flat$  ⑤ = A $\flat$   
 ③ = G $\flat$  ⑥ = E $\flat$



## Intro

Moderate Rock  $\text{♩} = 134$

Half-Time Feel

\*Gtrs. 1 & 2 Rhy. Fig. 1

1., 2., 3. 4. A5 A#5 B5 End Rhy. Fig. 1

*ff*

TAB: 2 4 5 7 5 (5) 7 8 9 0 2 3 5 6 7 (3) 5 6 7

\*w/ dist.

N.C. Riff A 1., 2., 3. 4. End Riff A

*f* P.M. P.M. full P.M.

TAB: 2 2 2 5 2 5 3 5 6 5 3 (2) 5 3 5 2 0 1

## Verse

Gtrs. 1 & 2: w/ Riff A

N.C.

1. Who'd be - lieve, \_ with the way \_ things are here, \_ we'd be go - ing an - y -  
 2. Luck de - sert - ed me \_ and the truth beat out my brains. \_ Men rise on

Gtrs. 1 & 2: w/ Riff A, 1st 6 meas.

where tell - ing peo - ple how to live? Who'd be - lieve \_ we'd spend more  
 step - ping stones \_ of their selves to high - er things. \_ I've stepped \_ o - ver lots of

Gtrs. 1 & 2: w/ Riff A1

ship - pin' drugs and guns, \_ than to ed - u - cate \_ our sons? \_ Sor - ry, that's what they did. \_  
 bod - ies on my way. \_ Thanks for the in - form - a - tion, \_ don't need no more an - y - thing. \_

Riff A1  
 Gtrs. 1 & 2

P.M.

TAB: 2 2 2 5 2

# Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 7 meas.

E5 F#5 G5 A5 N.C. E5 F#5 G5 A5 N.C.

I can't help \_\_\_ but think, \_ I can't help \_\_\_ but think, \_

1.  
Gtrs. 1 & 2: w/ Rhy. Fig. 1, last meas.

E5 F#5 G5 A5 N.C. E5 F#5 G5 A5 A#5 B5

I \_\_\_ can't help \_\_\_ but think \_ some - one's \_\_\_ for - sak - en you and me.

2. G5 F#5 E5 E5<sup>VII</sup> B5 Bb5 D5 E5 E5<sup>VII</sup>

Rhy. Fig. 2

Gtrs. 1 & 2

3

3

en you and me. \_\_\_ We are the damned of all \_\_\_ the world, \_\_\_ with

Riff B  
\*Gtr. 3  
mf

Gtrs. 3 & 4

Gtr. 3

Gtr. 4  
divisi

(cont. in slash)

8 8 8 7 7 7  
7 7 7 6 6 6  
5 5 5 4 4 4

9 9 9 8 8 7 (7) 9 9

7 0

\*w/ dist.

B5 Bb5 G5 E5 E5<sup>VII</sup> B5 Bb5 D5 E5 E5<sup>VII</sup> B5 Bb5

End Rhy. Fig. 2

sad - ness in our hearts. \_ The wound - ed of \_\_\_ the world. \_ We've been \_ hung out \_ to dry. \_

Gtrs. 3 & 4

Gtr. 3

Gtrs. 3 & 4

Gtr. 3

Gtrs. 3 & 4

End Riff B

Gtr. 4  
divisi

Gtr. 4  
divisi

9 8 8 5 7 9 9 8 8 7 (7) 9 9 9 8

7 0

Gtrs. 1 & 2: w/ Rhy. Fig. 2  
Gtrs. 3 & 4: w/ Riff B

E5 B5 Bb5 D5 E5 B5 Bb5 G5

\_\_\_ You did - n't want us an - y - way. \_\_\_ And now we're mak - ing up \_\_\_ our minds. \_



To Coda ⊕

E5                      B5 Bb5                      D5                      E5                      B5 Bb5

— You tell us how to run — our lives. — We run for youth - an - a - si - a.

**Interlude**  
**End Half-Time Feel**

Gtrs. 1 & 2                      Gtrs. 3 & 4 tacet

N.C.                      1., 2., 3.

P.M. ————— P.M. —————

**Guitar Solo**

Gtr. 2 tacet

E5  
Rhy. Fig. 3

G5   G#5   A5                      B5                      Bb                      G5                      G#5                      A5                      End Rhy. Fig. 3

Gtr. 1 /                      /                      /                      /                      /

Gtr. 3                      /                      /                      /                      /                      /

4.                      P.M. —————

(Gtr. 1 cont. in slash)

Gtr. 1: w/ Rhy. Fig. 3, 3 times

E5                      B5                      Bb                      G5                      G#5                      A5                      E5

8va ————— 8va —————

Gtr. 4

w/ bar                      w/ delay                      let ring

\*dive

-1 1/2                      \*Gradual dive continues into next meas. as Gtr. 4 enters mix.

B5  
Gtr. 3 tacet  
8va —————

Bb loco

G5

G#5

A5

E5

8va —————

let ring

The image shows a musical score for two sections, B5 and Bb. The B5 section is in G major (one sharp) and the Bb section is in Bb major (two flats). The score is written on a grand staff with a treble and bass clef. The B5 section includes a melodic line with a wavy line indicating a tremolo or vibrato, and a bass line with a wavy line indicating a tremolo or vibrato. The Bb section includes a melodic line with a wavy line indicating a tremolo or vibrato, and a bass line with a wavy line indicating a tremolo or vibrato. The score is divided into two systems, with the first system containing measures 17-22 and the second system containing measures 22-31. The B5 section ends with a double bar line and the Bb section begins with a double bar line.

G5 G#5 A5 E  
 ⑥  
 open  
 Rhy. Fig. 4  
 Gtrs. 1 & 2  
 P.M.  
 loco  
 8va  
 full  
 full  
 full  
 full  
 full  
 full  
 w/ echo repeats  
 15 14 (15 14) 15 14 16 15 16 15 17 16 19 (19)

\* G G# A E  
P.M. open

End Rhy. Fig. 4

1/2 full

12 13 14 14 14 12 14 (14)

\* Gtr. 2 plays G5, G#5, A5.

\* A G# G

11 12 15 12 11 14 12

\* Gtr. 2 plays A5, G#, G5.

Gtrs. 1 & 2: w/ Rhy. Fig. 4

N.C.(E5)

G G# A N.C.(E5)

8va

A G# G

D.S. al Coda

All Gtrs. tacet

(12) (12)

15 16 17 17 (17) 17 16

1/2

**⊕ Coda**

### Outro-Chorus

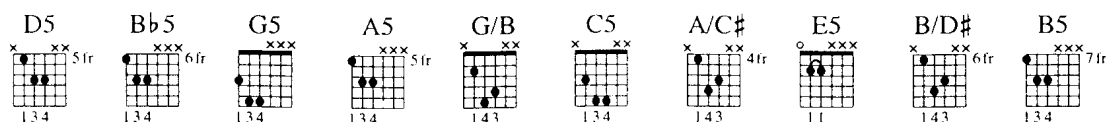
Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtrs. 3 & 4: w/ Riff B

# I Thought I Knew It All

Music by Dave Mustaine, David Ellefson, Nick Menza and Marty Friedman

Words by Dave Mustaine and David Ellefson



Tune Down 1/2 Step:

- ① = E $\flat$  ④ = D $\flat$   
 ② = B $\flat$  ⑤ = A $\flat$   
 ③ = G $\flat$  ⑥ = E $\flat$

## Intro

Moderately ♩ = 100

Gtrs. 1 & 2

F#5 F5 N.C. F#5 G5 N.C. A5 F5 N.C. A5 Bb5 N.C. A5 G5

Rhy. Fig. 1

ff w/ dist. P.M. P.M. P.M. P.M.

End Rhy. Fig. 1

## Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times

N.C. F#5 G5 N.C. A5 F5 N.C. A5 Bb5 N.C. A5 G5 N.C. F#5 G5 N.C. A5 F5

1. Some-where there's a rea - son why things go like they do. Some-where there's a rea - son why  
 2. Some-where there's a rea - son why things don't go my way. Some-where there's a rea - son that

N.C. A5 Bb5 N.C. A5 G5 N.C. F#5 G5 N.C. A5 F5 N.C. A5 Bb5 N.C. A5 G5

some things just fall through. We don't al-ways see — them for what they real - ly are. — But  
 I can - not ex - plain. Just like the change of sea - sons, just may not be my turn. — But

N.C. F#5 G5 N.C. A5 F5 N.C. A5 Bb5 N.C. A5 G5

I know there's a rea - son, just can't see it from — this far. — }  
 I know there's a rea - son, the les - son's mine — to learn. — }

## Pre-Chorus

D5  
Rhy. Fig. 2

Bb5

Gtr. 1 //

May - be I don't like — it, but I have — no choice. —

Gtr. 2 Riff A

G5 A5

I know that some - where, some - one hears my voice.

D5 Bb5

May - be I don't like \_\_ it, but I have \_\_ no choice. \_\_

G/B C5 A/C#

I know that some - where, some - one hears my voice.

End Rhy. Fig. 2

End Riff A

**Chorus**  
E5  
Rhy. Fig. 3

Gtr. 1

I thought I knew it all. (I thought I knew it all. \_

Riff B

Gtr. 2

\*Gtr. 3 *mf* *divisi*

12 10 12 12 10 12 12 11 12 12 11 12 14 12 14

\*w/ dist.

A5

Gtr. 4: w/ Fill 1, 2nd time  
Gtr. 4: w/ Fill 2, 3rd time

B/D#

End Rhy. Fig. 3

\_\_\_\_\_) I thought I had it made. (I thought I had it made. \_\_\_\_)

End Riff B

Gtrs. 2 & 3

5 3 5 5 3 4 5 5 4 5 7 5 7

Gtr. 1: w/ Rhy. Fig. 3  
Gtrs. 2 & 3: w/ Riff B

E5

C5

\_\_\_\_\_) How could it end this way? (How could it end this way? \_\_\_\_)

A5 D5 B/D# To Coda

## Guitar Solo

E B5 E Bb5 E A5 E Bb5 E F5 E B5 E Bb5 E A5 E Bb5 E D5

⑥ open ⑥ open ⑥ open ⑥ open ⑥ open ⑥ open ⑥ open ⑥ open ⑥ open ⑥ open ⑥ open

Rhy. Fig. 4

End Rhy. Fig. 4

\_\_\_\_\_) I thought I knew all. I thought I knew all.

Gtrs. 1 & 2 P.M. > P.M. > P.M. > P.M. > P.M. > P.M. > P.M. > P.M. > P.M. > P.M. > P.M. > P.M. >

Gtr. 3 1 1/2 full

16 16 15 14 12 14 14 12 14 12 13

## Fill 1

Gtr. 4 (dist.)

*mf* full 1/4

TAB 15 14 12 (12) 14 (14)

## Fill 2

Gtr. 4

*mf* full 1/2 1/4 grad. bend full full full \*

TAB 15 14 (14) 12 14 12 15 12 16 15 14 12 12 14 14 14 14 (14) 12 12 14

\* Hammer on 4th string; pull off across 3rd string.

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 3 times

B5 Bb5 A5 Bb5 F5 B5 Bb5 A5 Bb5 D5

B5 Bb5 A5 Bb5 F5 B5 Bb5 A5 Bb5 D5

B5 Bb5 A5 Bb5 F5

B5 Bb5 8va A5 Bb5 D5

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2: w/ Riff A

D5 8va Bb5 G5 A5

*D.S. al Coda*

D5 loco Bb5 G/B C A/C#

⊕ Coda

Outro

Half-Time Feel

Gr. 3 tacet

E5

E  
⑥  
open

E5<sup>vii</sup>

D5

Gr. 4: w/ Fill 3

C5

Gr. 1

I thought I knew\_ all. \_\_\_\_\_

Gr. 2

1/2 (2) 0 2 4

2 2 4

2 1/2 (2) 0 2 4

B5<sup>II</sup>

A5<sup>II</sup>

B5<sup>II</sup>

C5

B5<sup>II</sup>

A5<sup>II</sup>

G5

P.M. \_\_\_\_\_

(cont. in slash)

2 0 2 0 2 2 4

2 1/2 (2) 0 2 4

5 4 5 4 7 5

F#5

F5

E5

F#5

F5

E5

Gr. 1 & 2

Thought I, thought I, thought I, thought I, knew all. \_\_\_\_\_

Fill 3

Gr. 4

8va

*f*

3 3

full

1/2

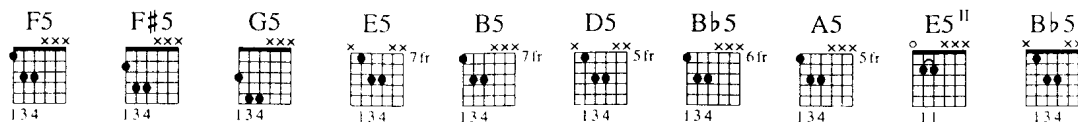
full

TAB

14 12 14 16 15 15 12 15 12 14 (14) 12 12 14

# Black Curtains

Music by Dave Mustaine and Marty Friedman  
Words by Dave Mustaine



Tune Down 1/2 Step:

① = E $\flat$  ④ = D $\flat$

② = B $\flat$  ⑤ = A $\flat$

③ = G $\flat$  ⑥ = E $\flat$

## Intro

Moderately Slow  $\text{♩} = 90$

E F5 E F5 E F#5 G5 F#5 G5

⑥ open P.M.  $\text{ff}$

\*Gtrs. 1 & 2

\*w/ dist.

E F5 E F5 E F#5 G5 F#5 G5

⑥ open P.M. Rhy. Fig. 1

End Rhy. Fig. 1

(cont. in notation)

## Verse

Gtr. 4: w/ Fill 2, 3rd time  
N.C.

Gtr. 4 tacet, 3rd time  
N.C.

B5 D5 B $\flat$ 5 G5

1. Hey, look a-round you, ev - 'ry-thing's hel - ter - skel - ter.  
2. Es - cape, you're jok - ing. Can't find no place to run.  
3. Snakes sur - round me. Of - fer - ing their death kiss to me.

Gtrs. 1 & 2 Rhy. Fig. 2

End Rhy. Fig. 2

TAB

0 0 7 6 5 0 0 7 6 5 9 7 7 0 0 7 6 5 0 0 7 8 7 8 4 5 4 5

Fill 2

Gtr. 4

full

TAB

15 14 (15) 14

\* Vib. bent string only.



Gtrs. 1 & 2: w/ Rhy. Fill 1

N.C.      Bb5      G5      N.C.      B5      D5      N.C.      Bb5      G5

Time's up,      Ar - ma - ged - don.      Fire,      melt - down.      The sky is crumb - ling in. }  
Taste cop - per      on my tongue.      Fate,      is com - ing.      Wel - come it with a smile. — }  
My legs are      par - a - lyzed.      Pray,      don't find me.      My life is fad - ing fast. }

Trs. 1 & 2: w/ Rhy. Fig. 1, 2 times

N.C. F5 N.C. F5 N.C. G5 N.C. F5 N.C. F5 N.C. G5

Fall! — Black cur-tains, nev-er end-ing. Black cur-tains.

*Fine*

F#5 N.C. A5 B5 F#5 N.C.  
 Gtr. 2  
 Gtr. 1 *divisi*  
 \*P.M. P.M. P.M. P.M. P.M. P.M.  
 10 9 10 9 10 11 9 11 10 11 9 12 11 11 11 11  
 4 2 2 2 5 4 2 2 5 4 2 0 2 2 0 4 2 0 2 2 2 2 5 4 2 2 5  
 \*Both gtrs.

27

A5 N.C. C5

## Bridge

E5 B5 D5 B $\flat$ 5

A5 G5

A5 G5

E

B

D

E

F $\sharp$ 5

G5

F $\sharp$ 5

G5

Rhy. Fig. 3

Gtr. 2

⑥

open

⑤

2 fr

④

open

④

2 fr

P.M.

Am I dream - ing?

My heart pounds my chest. \_

Riff A

Gtr. 1

P.M.

P.M.

(Gtr. 2 cont. in slash)

P.M.

E5

B5

D5

B $\flat$ 5

A5

G5

A5

G5

E

B

D

E

F $\sharp$ 5

G5

End Rhy. Fig. 3

P.M.

Held for ran - som

in a spi - der's web.

End Riff A

P.M.

Gtr. 1: w/ Riff A

Gtr. 2: w/ Rhy. Fig. 3

E5 B5 D5 B $\flat$ 5

A5 G5

A5 G5 N.C.

G5

E5

B5

D5

B $\flat$ 5

A5

G5

Suf-fo - cat - ing,

no-one hears my calls.

Nev-er end - ing,

## Guitar Solo

Gtr. 1: tacet

G5 F $\sharp$ 5

Rhy. Fig. 4

Gtr. 2

P.M.

A5 G5 N.C.

G5

till the black cur - tain falls! \_

Gtr. 3 (dist.)

f

full

2

5

2

5

(5)

2

5

2

4

full

2

5

2

5

2

5

2

3

3

3

3

3

3

3

3

3

3

8va

loco

8va

loco

8va

loco

8va

loco

8va

loco

8va

loco

P.H.

P.H.

P.H.

P.H.

P.H.

P.H.

P.H.

P.H.

P.H.

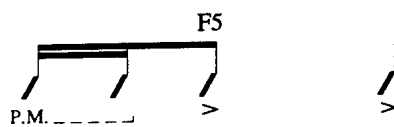
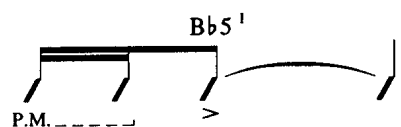
P.H.

P.H.

P.H.



First system of musical notation. The treble clef staff contains a melodic line with triplets and slurs. The bass clef staff contains a corresponding bass line with triplets and slurs. The key signature has one sharp (F#).



End Rhy. Fig. 4

Second system of musical notation. The treble clef staff contains a melodic line with triplets and slurs. The bass clef staff contains a corresponding bass line with triplets and slurs. The key signature has one sharp (F#).

Gtr. 2: w/ Rhy. Fig. 4

G5 F#5

Third system of musical notation. The treble clef staff contains a melodic line with triplets and slurs. The bass clef staff contains a corresponding bass line with triplets and slurs. The key signature has one sharp (F#).

Fourth system of musical notation. The treble clef staff contains a melodic line with triplets and slurs. The bass clef staff contains a corresponding bass line with triplets and slurs. The key signature has one sharp (F#).

Fifth system of musical notation. The treble clef staff contains a melodic line with triplets and slurs. The bass clef staff contains a corresponding bass line with triplets and slurs. The key signature has one sharp (F#).

(cont. in Fill 1)

Gtr. 2: w/ Rhy. Fig. 1, 4 times  
Gtr. 3: w/ Fill 1

N.C. 8va F5 Gtr. 3 tacet N.C. F5 N.C. G5

Gtr. 4 (dist.)

*mf*

full

full

1/2

N.C. 8va F5 N.C. F5 N.C. G5 N.C. F5 8va

*loco*

1 1/2

1/2

N.C. 8va F5 N.C. G5 N.C. F5

full

full

N.C. 8va F5 N.C. G5

*loco*

6

5

5

5

(cont. in Fill 2)

*D.S. al Fine*  
(no repeat)

Fill 1  
Gtr. 3

8va

full

TAB

20

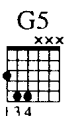
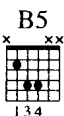
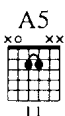
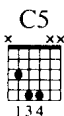
(20)

18

(18)

**Words and Music by Dave Mustaine**

① = E♭      ④ = D♭  
② = B♭      ⑤ = A♭  
③ = G♭      ⑥ = E♭



**Fast Rock** ♩ = 167

E5 § Verse

1. Now, one \_\_\_\_\_ day I start - ed tell - ing ev - 'ry - one that "Kill - ing Is My Busi - ness,"  
"An - ar - chy" to "Set \_\_\_\_\_ the World A Fire." Pain \_\_\_\_\_ of "Hook In Mouth," \_\_\_\_\_

Gtrs. 1 & 2 Rhy. Fig. 1

*ff* w/ dist.

TAB


2 2 2 2 2 2

and I was hung like a mar - tyr. For "Look  
 "In My Dark - est Hour." Cor - rup -  
 End Rhy. Fig. 1

let ring - - - - - 1

let ring - - - - - 1


C5 N.C. C N.C. E5



- ing Down the Cross," my "Skull \_\_\_ Be - neath the Skin." Proph - e - sied \_\_\_ "Last Rites/  
- tion of the world, "Peace Sells, \_\_\_ No - bod - y's Buy - ing?" Ig - no - rant re - li - gion,

Loved to Death," my friends. \_\_\_\_\_  
 "Ho - ly Wars" and the dy - ing. \_

Then I \_\_\_\_\_ start - ed see - ing "Bad O -  
 "Tor - na - do" near - ly got me by the



- mens" in my head. "Good Mourning/Black Fri-day." Will I "Wake Up Dead?" \_\_\_\_\_  
 "Skin of My Teeth." "This \_\_\_\_\_ Was My Life," "Fore - clo - sure of My Dreams." \_\_\_\_\_

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 5 meas.

C N.C. E5

If I ——— “Ain’t Su - per - sti - tious” then this ——— won’t mean a thing. But some  
May the past “Rust in Peace” in “Han - gar Eight - een.” And “Count -

To Coda 1 ⊕ C5 N.C.

cra - zy shit has hap-pened since - “The Con - jur - ing.” ———  
- down to Ex - tinc-tion,” just — be a bad

### Pre-Chorus

Gtr. 4: w/ Fill 2, 3rd time

Gtr. 4 tacet, 3rd time

C N.C. F#5 N.C. F#5 N.C.

Not e - ven close. \_

Gtrs. 1 & 2

let ring \_ \_ \_ \_ P.M. \_ \_ P.M. P.M. \_ \_ P.M. P.M. P.M. \_ \_ P.M. P.M. \_ \_

\*2nd time only.

F#5 N.C. F#5 N.C. G5

Not e - ven close. \_ Not e - ven close, \_

P.M. P.M. P.M. \_ \_ P.M. P.M. \_ \_ P.M. P.M. \_ \_ P.M.

### Fill 2

Gtr. 4

8va

21 (21)

T  
A  
B

**Chorus**

N.C. E5 N.C. F5 E5 N.C. B5 Bb5

to o - ver - dose. Had fin - gers in my eyes,

Rhy. Fig. 2

P.M. P.M. P.M. P.M.

N.C. F5 E5 N.C. D5 E5 N.C.

had need - les in my veins. A knife right through

P.M. P.M. P.M.

F5 E5 N.C. B5 Bb5 N.C. G5 E5

my heart. I am a vic - to - ry.

End Rhy. Fig. 2

P.M. P.M. P.M. \*

\*Hold this E5 in the 12th position when repeating Rhy. Fig. 2.

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st 7 meas.

N.C. F5 E5 N.C. B5 Bb5 N.C.

Had fin - gers in my eyes, had need - les in

To Coda 2 ⊕  
To Coda 3 ⊕

F5 E5 N.C. D5 E5 N.C. F5 E5 N.C. B5 Bb5 N.C. G5

my veins. A knife right through my heart. I am

*D.S. al Coda 1*

**⊕ Coda 1**

*D.S.S. al Coda 2*

E5

a vic - to - ry. —

Gtrs. 1 & 2

2. Came.

C5 N.C. C N.C. C5 N.C. C N.C. F#5

dream. —

Rhy. Fig. 1A

Gtrs. 1 & 2

let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

End Rhy. Fig 1A

**⊕ Coda 2**

**Interlude**  
**Half-Time Feel**

E5 C5 A5

Gtr. 1 // > // > // >

a vic - to - ry. —

Gtrs. 1 & 2

Riff A

Gtr. 2

(Gtr. 1 cont. in slash)

**End Half-Time Feel**

Gtr. 2: w/ Riff A, 1st 3 meas.  
N.C.

1.  
Gtr. 2: w/ Riff A, last meas.

B5

(cont. in notation)

End Riff A Gtr. 1

2.

**Guitar Solo**

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times

E5

Gtr. 3 (dist.)

f

T T T T T

17 12 14 16 12 14 17 12 14 16 12 14 17 12 14 16 12 14

0/0

\*Gtr. 1 to left of slashes in TAB.



**Fill 1**  
Gtr. 3

8va ----- loco C5 N.C. C N.C. E5

Gtr. 4 tacet

Gtr. 3

8va -----

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 4 meas.  
Gtr. 3 tacet

C5 N.C. C N.C. E5

8va -----

full

Gtr. 4 loco

8va ----- loco

Gtrs. 1 & 2: w/ Rhy. Fig. 1A

C5 N.C.

**⊕ Coda 3**

## Out-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st 7 meas.

\*Vib. notes on 12th fret only.

\*Vib. notes on 12th fret only.

1. 2.

Gtrs. 1 & 2: w/ Rhy. Fig. 2, last meas. only

N.C. G5 E5 G5 E5

Gtrs. 1 & 2

I am a vic - to - ry. a vic - to - ry.

0 0 0 (0)  
0 0 0 6  
9 9 9 7  
9 7 7 7

2nd